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RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE.

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DECORATIVE PAINTINGS FROM THE TOMB OF ITMAD-UD-DAULAH AT AGRA.

By EDMUND W. SMITH, Archaeological Surveyor N.W. Provinces.

Plates 59—66 are from the tomb of Itmad-ud-daulah, which stands on the banks of the Jumna, and was erected to the memory of her father by Nûr Jahân, wife of the emperor Jahângîr, and the sister of Asaf Khân, whose daughter Mumtâz Mahall, the wife of Shâh Jahân, lies buried in the Taj. Professor Blochmann, in his translation of the Ain-i-Akbari, tells us that the name of Nûr Jahân's father was Ghiâs-ud-dîn Muhammad, styled Ghiás Beg, and that after the death of his father he fled from T[illegible]rn in Persia, with his family, to seek his fortune in India; and after having been introduced to the Court of Akbar at Fathpûr Sîkrî, rose by his ability and industry to a small command of three hundred horse, and afterwards to that of a thousand, and eventually was promoted to the position of *Itmad-ud-daulah*, or High Treasurer, and on the marriage of his daughter with Jahângîr he became *Vakil-i-Kul*, or Prime Minister. Professor Blochmann also tells us that "Ghiâs-ud-dîn was a poet, and imitated the old classics. He was generally liked, had no enemies, and was never seen angry; chains, the whip, and abuse were not found in his house. He protected the wretched, especially such as had been sentenced to death. He was never idle, but wrote a good deal, his official accounts were always in the greatest order. But (observe) he liked bribes, and showed much boldness in demanding them!" His daughter Mihrunnisa, the future Nûr Jahân, was celebrated for her great beauty, and as the wife of 'Alî Qulî styled Khân, Shêr Afkhan, *tuyûldar* of Bardwân, was courted by Prince Salîm, afterwards Jahângîr. This ultimately led to his ruin, and he was treacherously slain, and his lovely wife captured and sent to Court as a prisoner. For some years she remained under restraint, but eventually listened to the importunities of Jahângîr, acquiesced to his wishes, and became queen under the title of Nûr Jahân. She was a highly gifted and talented woman, and possessed immense power during her husband's life-time; but her influence ceased with his death, and on the accession of Shâh Jahân she retired from the cares and worries of state affairs, and was allotted a liberal pension of two lakhs per annum. Her father, Itmad-ud-daulah, died in 1622, and his daughter set about building his mausoleum, which was completed about 1628 A.D. It stands in a spacious garden, and is square in plan, with an octagonal tower at each angle surmounted by a marble kiosque. It is built upon a stylobate veneered with marble inlaid with mosaic work.

It consists of nine rooms: a large central chamber, four oblong ones, and four square apartments at the corners. The walls are massive and pierced by openings filled in with stone *jali* or screen work. They are lined with marble inlaid with costly arabesques in mosaic, but the upper portions of the interior walls are finished off in stucco and painted. Ghiâs-ud-dîn and his wife are buried beneath two plain red marble tombs in the central apartment, and in a room over are two white marble cenotaphs similar, but not quite so plain in conception as those below. The ceilings of the smaller rooms are flat at the top and alcoved at the sides, whilst the central chamber is vaulted over and elaborately coffer-panelled in stucco, and richly ornamented with paintings, selections from which are given.

The upper room containing the cenotaph is constructed chiefly of marble, including the roof. In the walls are openings filled in with exquisite screens of the same material, the tops of which are arched and the spandrils ornamented with mosaics. The floors are of marble, and are worked in most elaborate patterns; whilst the walls and ceilings of the minor chambers are, like the central apartments which they surround, enriched by paintings, specimens of which are given.

The plates represent some of the paintings, and afford a clear insight into the style of decoration in vogue at this period of Moghul architecture. Without a careful examination, it is somewhat difficult to say how they were executed, whether in fresco or tempera, but probably both systems were employed. The art of mural painting has been practised in India from the very earliest times, and to what an extent, any one who has visited the Ajanta or Bagh caves will know.

Of all the various forms of wall decoration, fresco painting is the earliest and the most prevalent. It has been defined as "the art of mural painting upon freshly-laid plaster lime whilst it remains damp, with colours capable of resisting the caustic action of the lime with which they are mixed and brought into contact." In genuine fresco

work it is therefore a *sine qua non* that at the time of painting the plaster should be damp, and to obtain this "it is essential that a given amount of plaster be laid on for the painter at a time, and therefore frescoes are readily recognised by the joinings in the plaster most frequently following the outlines of the figures or other objects. It is sometimes confounded with tempera or distemper painting," a method of painting in which "solid pigments are employed, mixed with water as a medium, in which some kind of gum is dissolved to prevent the colours scaling off." The latter system is much easier to work than the former, but it is not suitable for external decoration, as it will not stand exposure to the weather; as the colours being surface deep, do not become part and parcel of the stucco. In the preparation of walls intended for fresco painting, great precautions have to be taken to get them perfectly even, as inequalities are not only unsightly, but allow dust to accumulate to the detriment of the painting. Lime and sand, and lime and marble dust, were and are still frequently used in the preparation of what is technically termed the intonace, or finishing coat, upon which the fresco is painted.

The Romans were most particular in the preparation of their walls, and we are told that "they faced their walls to be painted with a lining of brick on edge, separated by a small space from the main structure, to which it was attached, secured by leaden clamps, as a precaution against damp; and that three preparatory coats were laid on this brick facing, the first consisting of lime, powdered brick, and pozzolano. The finishing coat was frequently composed of lime and powdered marble, after which it was painted over by a durable process, the secret of which is now lost." Fresco painting was for a time superseded by mosaic decoration, but was resuscitated in the 13th century. In the present day it is extensively practised by the Italians, and in Germany there is a good modern school; and although England has not produced any great school of mural painters, she has made a struggle on behalf of the art, as may be seen from the painting lining the corridors and other walls of the Houses of Parliament.

During the Middle Ages a mean was arrived at between tempera and fresco painting. The walls were finished off as for fresco painting, and each day, before work commenced, the surface was soaked with water, and thus, to an extent, the colours were absorbed into the walls.

In India at the present day, mural painting is in vogue, and a quantity of modern work is to be seen on the walls of the Jeypore Museum. Two kinds of walls are used for the purpose, and are known as the "glazed" and the "rough or dull." The first is prepared with marble dust mixed with lime in equal parts, which, when dry, is slightly and gently moistened with water and polished with a fragment of stone or burnt brick. A solution of stone lime is then applied, and the whole polished; and when this is done, a third solution is laid on, of cocoa nut, prepared by grinding with water the inside of a dry nut on a stone. The entire surface is then again polished, but this time with a soft pad of cloth in lieu of stone. The "dull or rough surface" consists of ordinary lime plaster coated with *khamir*, a mixture of gum and chalk. If a monochrome background is to be used, the colour is washed in before commencing to paint the fresco, but if the subject requires one in polychrome, the surface is left white and the tints filled in afterwards. The beautifully coloured polished walls one so often sees in India are a species of fresco work, and the colours are applied whilst the stucco is damp, and then polished as above described. A number are to be seen in the baths at Fathpûr Sîkri and about the Agra buildings.

Before an artist commences to colour in fresco he most carefully studies out his designs, prepares a cartoon of it, which when correct he pricks through, and transfers it to the wall by means of a bag containing powdered charcoal, or by the use of a stylus. The lines thus made are carefully gone over with a fine brush containing ink or some other colour. The principal and most ancient colours used by Indian artists in mural decoration are:—Chalk, lamp black, *gaw-goli* (Indian yellow), which when prepared produces what is known as *saudhra*, a lovely yellow with a tinge of red in it; *hirmizi* (Indian red), *ingur* (vermilion), *lajward* (ultramarine), *nil* (indigo), *sindur* (red lead), white lead, green stone, yellow stone, pink stone, and *mohawar*, which is used in the place of crimson lake and is prepared from lac. These are gradually being superseded by English colours, and the native pigments are, I am told, becoming obsolete; notwithstanding, the artist of Hindustân firmly believes they are more lasting and durable than those prepared in Europe. Many of the pigments, if not very finely ground, are well washed in water. The *gau-goli*, or Indian yellow, contains uranic salt, and this, before grinding, must be eliminated by thorough washing; if not, its colour will change, and in time fade altogether. A simple way of purifying it is to bind the colour in a cloth and immerse it in water for a night. In the morning this is changed, and the process repeated two or three times, after which it is fit for use.

The colours are generally prepared in a solution of gum, but sometimes in water only, in which case the gum is added afterwards, practice determining in what quantity. Most of the colours are ground on a smooth stone, but some are merely mixed with water and afterwards filtered through a cloth. Two assortments of gum are employed, the white and the *khair*. The former can be mixed with all colours, with the exception of indigo, lamp black, and red lead, in the preparation of which it is customary to use the latter only. The native artist generally makes his own brushes as he requires them, and for ordinary work prepares them from the hair of the goat and deer; whilst for subjects requiring a high finish, squirrel's hair bound in pigeon's quills is brought into requisition. These brushes are beautifully made, and from experience the writer knows that they are quite equal,

if not superior to those manufactured in Europe. Personally, he is not practically acquainted with the art of mural painting as practised in India, and is indebted to an experienced native artist for information; whilst in preparing the paper the *Encyclopædia Britannica* has been consulted.

The illustrations were prepared in the office of the Curator of Ancient Monuments in 1883.

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*On the left bank of the Jumna is the tomb of Ghiâs Beg, called by Sir W. Sleeman, Khwájah Accas, a Persian, who was the father of Nûr Jahân, and her brother, Asaf Khân, and became high treasurer of Jahângîr. This mausoleum is 69 feet 2 inches square. It is entirely encased with white marble externally, and partly internally, the interior being beautifully inlaid with mosaic work. There is an octagonal tower at each corner, of which seven sides are visible, and project from the building; each side being 4 feet 9 inches broad. It contains nine chambers, four of them 23 feet 4½ inches long, and 13 feet 1¾ inches broad. The four corner chambers are 13 feet 1¾ inches square, and the central chamber is 22 feet 1 inch square. The outer walls are 5 feet 6 inches thick; the side partition walls, 4 feet 2½ inches, and the central partition walls, 4 feet 9¾ inches. In each of the four sides there is an arched entrance 7 feet 8 inches broad. On each side of each of these entrances is a window 3 feet 10 inches broad, filled with exquisite marble lattice-work. Between these and the corner towers are arched window recesses 6 feet 6 inches broad externally, and 3 feet 10 inches internally. In the centre of these windows is perforated marble lattice-work. Each chamber has a door leading into the next, but the central has only one open door, the other three being filled with marble lattice-work. The actual door in this chamber is on the south side. In the central chamber are two marble tombs of Ghiâs Beg and his wife, on a platform of variegated stone 6 feet 6 inches by 5 feet 5 inches. The husband's tomb is a little to the west.

There are seven tombs altogether in the mausoleum—two in the north-east corner chamber, and one in each of the three other corner chambers. The tombs lie north and south, according to the usual custom. The sides of the central chamber are lined with marble, inlaid with mosaics, representing flowers, but the roof is lined with stucco, adorned with flowers and other devices in gilding. The side chambers are panelled to 4 feet 4 inches from the floor with slabs of marble inlaid with mosaic work, but the upper part of the walls and the ceiling are lined with plaster, ornamented with paintings of flowers and long-necked vases. In the thickness of the outer walls of the south chamber there are two flights of stairs, which ascend to the second story, on which is a marble pavilion, 25 feet 8 inches square, on a platform 38 feet square. The roof is canopy-shaped, with broad sloping eaves, and marble slabs. The sides are of perforated marble lattice-work, and divided into twelve compartments by marble pillars. In the centre of the chamber are two marble cenotaphs, counterparts of those below. The whole of the flat roof of the lower story is paved with marble. The octagonal towers, faced with marble, at each corner of the mausoleum spread out into balconies supported by brackets at the level of the roof. Above, the towers become circular, and rise until they again spread out into graceful balconies supported by brackets, and surmounted by marble domed cupolas, each supported on eight slender marble pillars. There was a marble railing along the platform of the roof, which has been destroyed, probably by the Játs, who are also said to have stolen the inlaid stones of the mosaic.

The mausoleum is on a raised platform of red sandstone, 150 feet 10 inches long, and between 30 and 40 feet broad. It is surrounded by a walled inclosure, except towards the river or west front. In the centre of the east side is a gateway 64 feet long and 30 feet broad. The walled inclosure is 540 feet long on each side, and has towers of red sandstone at the corners.

†There is one building—the tomb known as that of Itmad-ud-daulah—at Agra, however, which certainly belongs to this reign [Jahângîr's], and, though not erected by the monarch himself, cannot be passed over, not only from its own beauty of design, but also because it marks an epoch in the style to which it belongs. It is situated on the left bank of the river, in the midst of a garden surrounded by a wall measuring 540 feet on each side. In the centre of this, on a raised platform, stands the tomb itself, a square measuring 69 feet on each side. It is two storeys in height, and at each angle is an octagonal tower, surmounted by an open pavilion. The towers, however, are rather squat in proportion, and the general design of the building very far from being so pleasing as that of many less pretentious tombs in the neighbourhood. Had it, indeed, been built in red sandstone, or even with an inlay of white marble like that of Humayun, it would not have attracted much attention. Its real merit consists in being wholly in white marble, and being covered throughout with a mosaic in "pietro duro"—the first, apparently, and certainly one of the most splendid, examples of that class of ornamentation in India.

* Edward B. Eastwick, Murray's "Handbook for Bengal.'

† Fergusson's "History of Indian and Eastern Architecture."

It seems now to be ascertained that in the early part of the 17th century Italian artists, principally, apparently from Florence, were introduced into India, and taught the Indians the art of inlaying marble with precious stones. No instance of this mode of decoration occurs, so far as I know, in the reign of Akbar; but in that of Shâh Jahân it became the leading characteristic of the style, and both his palaces and his tombs owe their principal distinction to the beauty of the mode in which this new invention was employed.

It has been doubted whether this new art was really a foreign introduction, or whether it had not been invented by the natives of India themselves. The question never, probably, would have arisen had one of the fundamental principles of architecture been better understood. When we, for instance, having no art of our own, copy a Grecian or Roman pillar, or an Italian mediæval arch in detail, we do so literally, without any attempt to adapt it to our uses or climate; but when a people having a style of their own wish to adopt any feature or process belonging to any other style, they do not copy but adapt it to their uses; and it is this distinction between adopting and adapting that makes all the difference. We would have allowed the Italians to introduce with their mosaics all the details of their Cinque-cento architecture. The Indians set them to reproduce, with their new material and processes, the patterns which the architects of Akbar had been in the habit of carving in stone or of inlaying in marble. Every form was adapted to the place where it was to be used. The style remained the same, so did all the details; the materials only were changed, and the patterns only so far as was necessary to adapt them to the smaller and more refined materials that were to be used.

As one of the first, the tomb of Itmad-ud-daulah was certainly one of the least successful specimens of its class. The patterns do not quite fit the places where they are put, and the spaces are not always those best suited for this style of decoration. Altogether I cannot help fancying that the Italians had more to do with the design of this building than was at all desirable, and they are to blame for its want of grace. But, on the other hand, the beautiful tracery of the pierced marble slabs of its windows, which resemble those of Salim Chishti's tomb at Fathpur Sikrî, the beauty of its white marble walls, and the rich colour of its decorations, make up so beautiful a whole, that it is only on comparing it with the works of Shâh Jahân that we are justified in finding fault.

The city of Lahore, formerly "*Lohawar*," was founded between the first and seventh centuries of the Christian era by a Rajput colony. No Hindu remains have been discovered in evidence of the architectural pretensions of this period. The present buildings are those of the reigns of Humayun, Akbar, Jahângîr, Shâh Jahân, and Aurangzib.

During Akbar's residence at Lahore (1584-1598 A.D.) he enlarged the fort, and round it and the city built a wall, portions of which still exist. The Akbari Mahal shown in the plan (see Plate 67) in the east portion of the fort was a work of his time, but now demolished. He also built a Throne-room. The present hospital occupies an old Hammam and part of a hall, which is probably a portion of the Throne-room. The gateway leading from the Huzuri Bagh is also of Akbar's time.

Jahângîr fixed his court at Lahore in 1622 A.D., and built the Greater Khwâbgâh on the north face of the fort. It consisted of a large quadrangle, with a colonnade on three sides, of red sandstone columns, carved with bracket capitals of the figures of elephants, griffins, and peacocks, resembling the ornamentation of the Jahângîr Mahal in the Agra Fort. On the centre of the fourth side, which overlooked the river Ravi, was a lofty pavilion, and on each side, at the corners, two chambers, with elaborate Hindu columns. The buildings have undergone complete alteration for military purposes. In the centre of the quadrangle was a garden, and beneath the pavilions and colonnades, underground apartments for refuge from heat. The Moti Masjid was Jahângîr's work, and, although of marble, has been converted into a Government treasury. The style of its architecture is plain, but of an interesting transitional period.

In the reign of Shâh Jahân the palace was enlarged. A smaller Khwâbgâh was erected, west of that built by Jahângîr. The building still exists, although altered to suit the purposes of a chapel. The garden and surrounding buildings also remain, but the latter have been converted into quarters, greatly to the detriment of their marbles. In front of the Khwâbgâh is the Arzgah, where the Omra assembled every morning to receive the Imperial commands. Left, or west, of the Khwâbgâh were erected two buildings known as the Shish Mahal (or Saman Burj) and Naulakka Pavilion. The Shish Mahal, with its sparkling mosaics of glass, is celebrated as the place where the British sovereignty of the Punjab was formerly recognised by Ranjit Singh. The Naulakka Pavilion is a costly marble erection, inlaid with "pietro duro." A new gate was opened into the Shish Mahal for the Emperor's private use, called the Hati Pul gate (or Hathiyar Paur), now the only entrance to the fort. In the centre of the fort enclosure Shâh Jahân erected the Diwan-i-am; the columns of marble and stone, and throne of the interior, are *in situ*, and the rooms at the back (with their marble dados and coloured frescos, considerably

damaged by whitewash) are parts of the original structure. The northern front of the palace extended some 500 yards along the banks of the river, which in Shâh Jahân's time flowed under its walls. The whole wall surface was covered with elaborate designs in "Kashi," or tile mosaics, forming one of the most striking features of the fort. The designs include figures of men and animals, representations of the sun and zodiacal signs.

The Mogul buildings in the fort were used by Ranjit Singh: the Shish Mahal became a reception room, and he added a number of buildings, not improving its appearance. He also made the Huzuri Bagh outside to the west, and in its centre erected a marble pavilion, which was originally the central feature of Jahângîr's tomb at Shahdara. Moorcroft visited Ranjit Singh at Lahore in May 1820, and his description of the fort runs as follows:—

"Lahore is surrounded by a brick wall, about 30 feet high, which extends for about 7 miles, and is continuous with the fort. The latter, in which the Raja resides, is surrounded by a wall of no great strength, with loopholes for musketry. A branch of the Ravi washes the foot of its northern face, but it has no moat on either of the remaining sides. The palace within this enclosure, called the Saman Burj, which is of many storeys, is entirely faced with a kind of porcelain enamel, on which processions and combats of men and animals are depicted. Many of these are as perfect as when first placed in the wall. Several of the old buildings are in ruins; others are entire, and throw into shade the meaner structures of more recent date. Ranjit Singh has cleared away some of the rubbish, and has repaired or refitted some of the ruined temples of Jahângîr and Shâh Jahân, but his alterations have not always been made with good feeling or taste."

The number and extent of the ruins which surround the present walled city show that Lahore and its environs covered a circle with a radius of about three miles. The whole area between the Shahlimar gardens and the river Ravi is filled with the remains of tombs, mosques, and numerous gardens, which during the reign of Shâh Jahân must have formed a vast and picturesque group worthy of an imperial city.

The Shahlimar Bagh, or Imperial Garden Palace, some six miles east of the Lahore Fort, was designed and built in 1637 A.D. for Shâh Jahân by Ali Mardan Khan, in development of Jahângîr's Shahlimar gardens on the city lake at Srinaggar in Kashmir. This latter well-known summer retreat, measuring 500 by 207 yards, is enclosed by a masonry wall 10 feet high, and arranged in four terraces. A mountain stream traverses the water channels and cascades of the garden. There are various pavilions, the uppermost being the best and surrounded by fountains.

The Lahore garden, measuring about 520 by 230 yards, is shut in by a masonry wall 20 feet high, and arranged in three terraces with a number of alcoves, gateways, and isolated pavilions; on the east side there is a Turkish bath, or hammam. Water from the Bari Doab Canal traverses the channels, cascades, and fountain tanks from south to north.

The disturbed state of the Punjab in the eighteenth century placed the palaces and buildings at the mercy of Afghans and Sikhs. The invading army of Nadir Shah encamped in the gardens in A.D. 1738. Ten years later Ahmed Shah's camp was fixed in the vicinity. Shortly after, 1799, Ranjit Singh restored the gardens, which had gone to ruin during the troublous times of Ahmed Shah, but he removed the marble pavilions and substituted plaster structures in their place.

As will be seen from Plate 68, the arrangement of the Shahlimar Gardens follows the usual formal plan of the Muhammadans. On entering the gateway to the south, there are four square plots separated by water channels and a row of fountains down their centre. Each plot is alike, arranged as shown at O. Between the west and east enclosure walls are two pavilions, one now used for natives, the other for European visitors. The latter was probably the women's apartments, as it is shut in from outside by a small projecting garden (not shown on the plan). Passing up the centre avenue, one reaches the principal pavilion and large tank, L, filled with fountains and surrounded by ornamental flower beds. South-east of this pavilion is a building called the Khwâbgâh, or sleeping room, and in the centre of the east boundary wall of the grounds a Hammam, consisting of various domed rooms, fitted with brightly painted doors. The terraces flanking the large central tank east and west are 14 feet below the upper garden, and 4 feet 6 inches above the lower garden. The tank and its walks are raised some 4 feet 6 inches above this intermediate terrace, forming, with its fountains and pavilions, the chief attraction of the place. The lower garden is broken up into four square plots, each arranged as at B, and separated by water channels and walks. The gateways at D and E are decorated with tiles. The

brick-on-edge walks are damaged by the overflow of the water from the channels, and the trees and shrubs closely packed present a jungly appearance.

Writing on 6th May 1820, Moorcroft says: "I started at three, and at nine reached Shahlimar, the large garden laid out by order of Shâh Jahân, where I took up my abode in a chamber erected by the Raja close to a well, and a reservoir which it supplies, and from which jets-d'eau are made to play so near to the apartment as to cool the air at its entrance. Ranjit Singh has to a considerable extent put the garden in repair. It is said to contain 100 bigahs, the whole enclosed by a wall, in the course of which are several buildings. The grounds are intersected by canals, and the walks are formed of bricks laid edgeways. In the middle of the garden is a large square basin for holding water, furnished with copper tubes for fountains, and a white marble slope, carved into a surface of leaves and shells, divided into compartments by lines of black marble. There are some open apartments of white marble of one storey on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge rounding the room at top, while streams of water spout up through holes in the floor. This is called "Sawan Bhadon," as imitative of the alternation of light and darkness with clouds and heavy showers in the season of the rains. The ground is laid out in platforms and is covered with fruit trees."

Plate 69 shows the marble details of the fountains, &c., in the great tank at L on the General Plan.

Much has been done to improve the condition of the grounds and prevent their being flooded, but the flow of water through the channels is still out of control, and the lower terraces get frequently swamped, thereby causing deterioration of the masonry walls and walks. Repairs have also been applied to some of the pavilions, &c., but a good deal remains to be done before the place can be said to be in proper preservation.

Muhammadan princes all over the world showed as much taste in their dwellings as in their mosques and tombs, but as the conditions of climate, custom, and religion necessitated a special type of building, their palaces were not compact masses like those in Europe, but consisted of a number of detached pavilions, reception rooms of great and little state, sleeping and other apartments, scattered over large spaces and separated by trees and gardens; they were therefore more liable to succumb to the ravages of time and weather, or to mutilation by invaders and conquerors.

Among the numerous Mogul Palaces known in India during the present century, only a few exist. Those in the Lahore Fort have been altered so utterly as to attract little attention. The Delhi Fort palaces have given way to barracks, only some of the more precious buildings having escaped destruction. The Agra Palace has remained in some degree intact. A special pass from the Commissary of Ordnance admits the visitor to the Palace of Akbar in the Allahabad Fort, but it is unrecognisable, except as a depôt for ordnance stores. All these were originally highly ornamental structures, with court-yards, gardens and fountains, special halls for interviews with the Emperor and public durbars, women's apartments, galleries and cloisters, guard-rooms, &c. Old Indian miniatures, most of which have been acquired for foreign collections, give an idea of princely domestic life. Ladies of rank are represented performing their toilets in little courts with fountains and trees; their husbands are shown seeking rest and repose in gardens of the seraglio. To counteract the heat and glare of the fierce tropical sun was the aim of Indian architects, who well understood the value of enclosed courts with their cool shade, pleasant shrubs and flowers, running water, and splash of fountains.

LIST OF ELEVEN ILLUSTRATIONS.

TOMB OF ITMAD-UD-DAULAH, AGRA. 59.—Band above alcove. 60.—Ornament on ceiling. 61.—Detail of fresco painting. 62.—Detail in central chamber. 63.—Centre-piece in dome. 64.—Detail of ceiling. 65, 66.—Details in central chamber. 67.—Plan of Lahore Fort. 68.—Plan of Shahlimar Gardens. 69.—Details of fountains, &c.

66.—TOMB OF [illegible]MAD-UD-DAULAH, AGRA.

Centra[illegible] ground floor.

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TOMB OF AKBAR, SIKANDRA.

1—Border round panel, Vestibule.
2—Dado and panel on right of entrance passage.
3—Dado and panel, Vestibule.
4—Border round dado, Vestibule.
5—Detail, Vestibule.
6—Panel over door of passage, Vestibule.
7—Detail of border in alcove, Vestibule.
8—Cornice below springing of vault, Vestibule.
9—Detail of soffit of arch, Vestibule.
10—Border round spandril of arch, Vestibule.
11—Coffering in ceiling, Vestibule.

TOMB OF ITMAD-UD-DAULAH, AGRA.

12—Spandril over door, south oblong room.
13—Alcove in ceiling, west oblong room.
14—Band above alcove, east oblong room.
15—Ceiling, east oblong room
16—Ornament on alcove in ceiling, east oblong room.
17—Detail of fresco painting.
18—Ceiling in alcove, south oblong room.
19—Detail of fresco painting.
20—Central chamber, ground floor.
21—Centre-piece in dome, ground floor.
22—Detail of ceiling in central chamber.
23—Band beneath alcove
24—Detail in central chamber.
25—Detail in central chamber.
26—Detail in central chamber.
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29—Painted decoration on ceiling.
30—Painted decoration on ceiling.

GWALIOR.

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LAHORE FORT.

77—Plan.

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85—Ditto ditto
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99—Ditto ditto
100—Ditto ditto

This work will be issued in September next.

DIWAN-I-AM IN THE FORT, DELHI.

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CHITTOR.

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